A PASSION FOR BLUE SINCE 1775

blomst

A NEW FLOWER TALE BY

ROYAL COPENHAGEN

A NEW FLOWER TALE

by

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BLOMST.ROYALCOPENHAGEN.COM

DAHLIA
VERY PALE, FADE OUT in the white of the porcelain

TRUMPET LILY
large plate ⌀ 270 mm
start and speed up

HOSTA / GIBOSHI
oval plate
start
reverse!

come up with dark stroke

IRIS GERMANICA
large plate ⌀ 270
- biscuit -

very pale!

NARCISSUS TAZETTA
small plate ⌀ 150
start

PRIMULA
light
this side very pale

GERANIUM
see revised composition for the condiment BOWL

very pointy leaves — dark / middle

ANEMONE
small plate ⌀ 220 biscuit

use the darkest blue!

blomst

In Danish, ***blomst*** simply means ‘flower’.

blomst is the latest chapter in Royal Copenhagen’s ongoing flower tale. It is a fresh collaboration of expertise in form and design, cultivated with time, energy and care. The result now blooms across a new porcelain series that melds together past and present in an exciting fusion. ***blomst*** is derived from Royal Copenhagens Pattern No.2, Blue Flower from 1779, reinterpreting this historical pattern with creativity and respect. Flowers are forever associated with Royal Copenhagen, intricately entwined in the company’s DNA. Now, under the guardianship of Dutch artist Wouter Dolk and the Royal Copenhagen design department, this latest series takes and honors this heritage, nurturing and developing it into something that is new, fresh and yet unmistakably Royal Copenhagen.

The grace of a flower comes from the combination of its colour, form and the proportions between the flower head, stem and leaves. Likewise, in ***blomst***, much consideration has been given to the particular combination of form, design, placement and brushstrokes to evoke the grace of a flower on each piece. The softness of the reinterpreted, handpainted Blue Flower decoration from the 1800’s meets a simple, angular shape on every piece in a harmonious union.

We present ***blomst***, a new flower tale from Royal Copenhagen.

It all began in ...

the year
1775

PATTERN NO.1 / *Blue Fluted Plain*

Pattern No. 1 was Royal Copenhagen's first decoration from 1775 when it was under the protection of Queen Juliane Marie and known as the Royal Danish Porcelain Factory. Over the years, the distinctive fluted pattern has become synonymous with Danish porcelain, for collectors and connoisseurs around the world. Eternally classic.

PATTERN NO.2 / *Blue Flower*

Blue Flower was Royal Copenhagen's second pattern, dating from 1779, featuring a spray of flowers, freshly plucked from Denmark's loveliest gardens and hand-painted in signature royal blue on fine white porcelain.

the year
1779

the year
1790

Flora Danica

Flora Danica is one of the world's most prestigious and exclusive porcelain dinner services. Based on the extensive botanical encyclopedia of the same name, each illustration is an accurate representation of the Danish wildflowers or plants of that time. Each piece of Flora Danica porcelain is handmade to order and can be adorned with a different plant or flower taken from the more than 3,000 motifs of the original Flora Danica encyclopedia.

Blue Fluted Half Lace

Around 100 years after Blue Fluted Plain was created, the flower design was highlighted by beautiful lace edging, designed by creative director at that time, Arnold Krog.

the year
1888

the year
2000

Blue Fluted Mega

Design student Karen Kjældgård-Larsen took the familiar flower from the Blue Fluted Plain design and reinterpreted it, letting it grow big and bold and bloom across the white porcelain in new and surprising ways. A modern classic flower tale.

Blue Palmette

On Palmette, floral fragments from Blue Fluted Plain and stylised palm leaves are hand-painted onto the contemporary shapes and forms of the service.

the year
2004

the year
2008

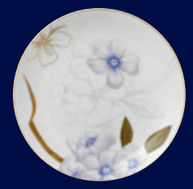
Multicoloured Elements

Designed by Louise Campbell, Multicoloured Elements renders the classic chrysanthemum in a variety of colours and lets it roam across each piece in wild ways.

Blue Elements

The Blue Fluted Plain pattern, dismantled and reassembled in the Elements range but hand-painted in the classic cobalt blue.

the year
2011



the year
2012

Flora

A warm and inviting dinnerware, designed by Anja Vang Kragh, carrying the legacy of Royal Copenhagen's historical Flora Danica service into the future, with each piece bearing its own beautiful flower.

blomst

After careful nurturing, ***blomst*** is launched, a vivid reinterpretation of the historical Blue Flower dinnerware, by artist Wouter Dolk.

the year
2018

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MEET THE ARTIST

“WITH *blomst*, WE HAVE CREATED SOMETHING BEAUTIFUL AND MEANINGFUL.”

WOUTER DOLK

The development of ***blomst*** has been a journey of over five years for Dutch artist Wouter Dolk; a challenge of careful consideration in bridging tradition with new expressions of modernity. ***blomst*** emerges as the synergy between both schools of thought.

“DESIGNING *blomst* HAS BEEN A REAL JOURNEY FOR ME.”

From my earliest childhood memories, the natural world that surrounded me informed my life and art. Time spent in my family garden in The Netherlands cultivated a deep-seated fascination for all plants and trees. The countless hours of digging, laying out paths, weeding and creating dense borders bursting with flowers was my main pastime. It was my own little botanical garden, my homage to Kew and most importantly, my initial attempts to transform into a true aesthete...!

After my studies in Fine Arts at the Rietveld Academy in Amsterdam, I moved to the city of Cologne, Germany. As an artist, I have always been comfortable exploring various disciplines: illustration, painting, fabric design and the creation of epic floral murals, to name a few. Through collaborations with various luxury interior studios, my career has carried me internationally to New York, Switzerland, Paris and Hong Kong.

A new approach for a beautiful old design

The passion and enthusiasm which constantly propelled me through the evolution and final fruition of this new collection for Royal Copenhagen has been challenging, unflagging and truly transcendent. A project of this size does not involve solely the designer but a battalion of collaborators that constantly encouraged and inspired me every step of the way. There are those who contributed thoughts and suggestions on design, the technical production of the pieces, of flowers and horticultural histories, to name a few. My heartfelt appreciation is extended to all my colleagues that helped to make the ***blomst*** project a joy to work on.

“AN INTERPLAY BETWEEN SHAPE AND DECORATION”

Typical for the period, the decoration of the original Blue Flower design was centred on each piece, with the same bouquet replicated on all the individual elements of a place setting. For a contemporary reinterpretation, this centred position was too historical. Instead of repeating the classic bouquets, I started disassembling all the flowers. Paring down and isolating crucial elements seemed to be the logical conclusion. Eventually I arrived at placing a single, perfectly hand-painted flower at unexpected angles and allowing it room to breathe. The composition of each floral motif on the subtly-faceted shape was imperative - the proper balance of design and how food would appear on each piece was an important consideration. In the end, the design proved transcendent, allowing every splendid flower its moment in the sun.

“PRODUCING A LUXURY HAND-PAINTED DINNERWARE IN OUR TIMES, MEANS DEDICATION TO DECORATION.”

The essence of ***blomst*** is the celebration of flowers in their dizzying diversity. The floral subjects gathered for this special garden were carefully chosen with an emphasis on species that bore a rich botanical history, and of course, their individual beauty. Every hand-painted flower depicted in ***blomst*** is rendered with sensitivity and knowledge of each subject’s particular characteristics. As the design sketches evolved, it became clear to me that the realistic depiction of flowers, the floral freshness, the hyper-realistic, was not what I sought to focus on. Through my design distillations, I arrived at the conclusion that my goal was to coax out the hidden poetry, the soul embodied in each precious flower to discover its secret language, to decode that language which magically speaks to all those who love flowers.

In tableware and interiors, there is a renewed interest in nature, a longing to connect to a more natural and authentic experience. Recently, I have seen a more profound interest in aesthetics and handmade craftsmanship. The tactile quality of authentic materials offers an intimacy no synthetic could ever hope to accomplish. Wood, beautifully-designed glass, homespun fabrics and ceramics are all time-honoured disciplines that require a human touch to fully unlock their fullest potential as artisanal objects.

WOUTER DOLK

The design process for ***blomst*** was organic, much like the flowers depicted. The design emerged like a butterfly from a chrysalis, during its transformation from historic bouquet motif to its final look. To bring a single flower into the spotlight was a critical decision. The emphasis shifted to a singular bloom and its ability to define the entire identity of ***blomst***. With the perfection of a new painting technique, the dynamic quality of each floral subject was captured. The individual flowers shine on the subtle, reflective facets.

WOUTER DOLK

THE CREATION *of* *blomst* /

WHEN THREE CRAFTS BECOME ONE

the shapes, motifs & painting

THE SHAPE OF

blomst

The Blue Flower decoration was originally painted onto three different shapes; Braided and Curved, which date from the 18th Century and the iconic Angular shape from the 19th Century on which our new interpretation of ***blomst*** is based. In this re-design, a balance was struck between history and modernity. Shape and form were considered carefully; the clean geometry of the angular facets contrasting with the softness of the flowers. New life has been breathed into a classic design with a sense of harmony.

GOTHIC ANGLES

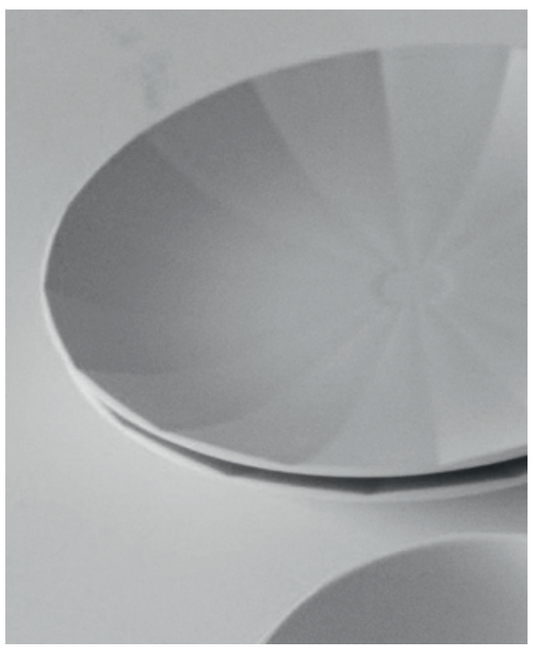
Inspiration has been taken from Gothic architectural characteristics; sharp, pointed and angular.

BLUE FLOWER ANGULAR

The distinctive edging is characteristically Royal Copenhagen. Developed by Arnold Krog in 1913 and before him, G.F Hetsch in 1820.

PLEATING

In French, plissé means 'to fold' and this has inspired the graphical edges that appear in the shapes

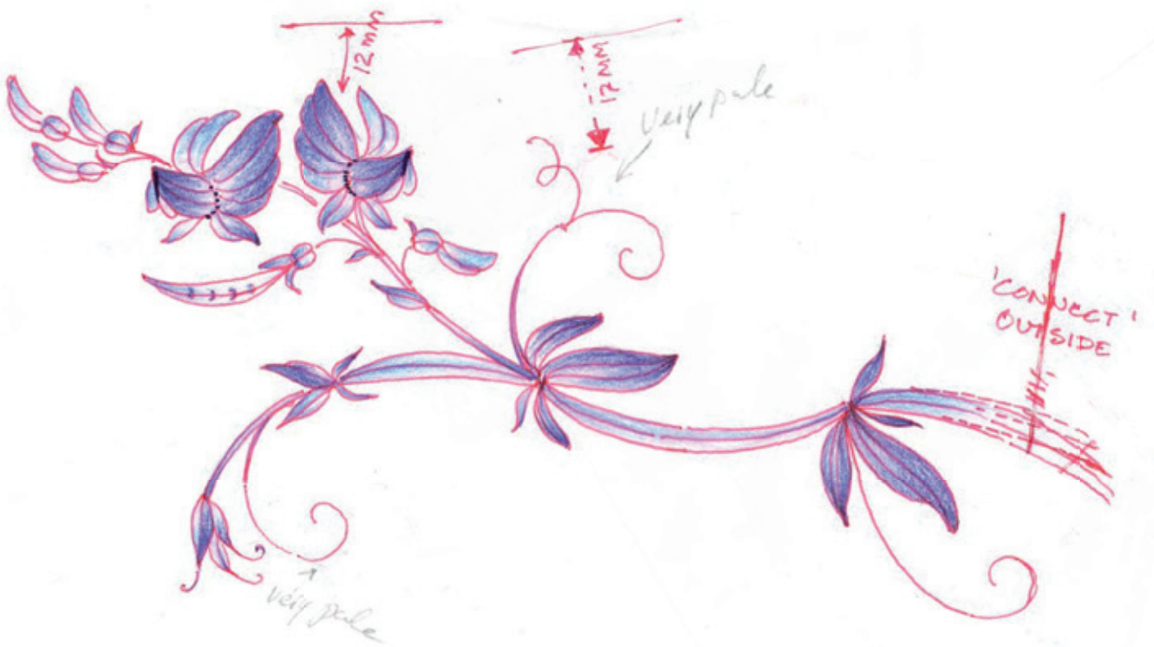


NEW SHAPES

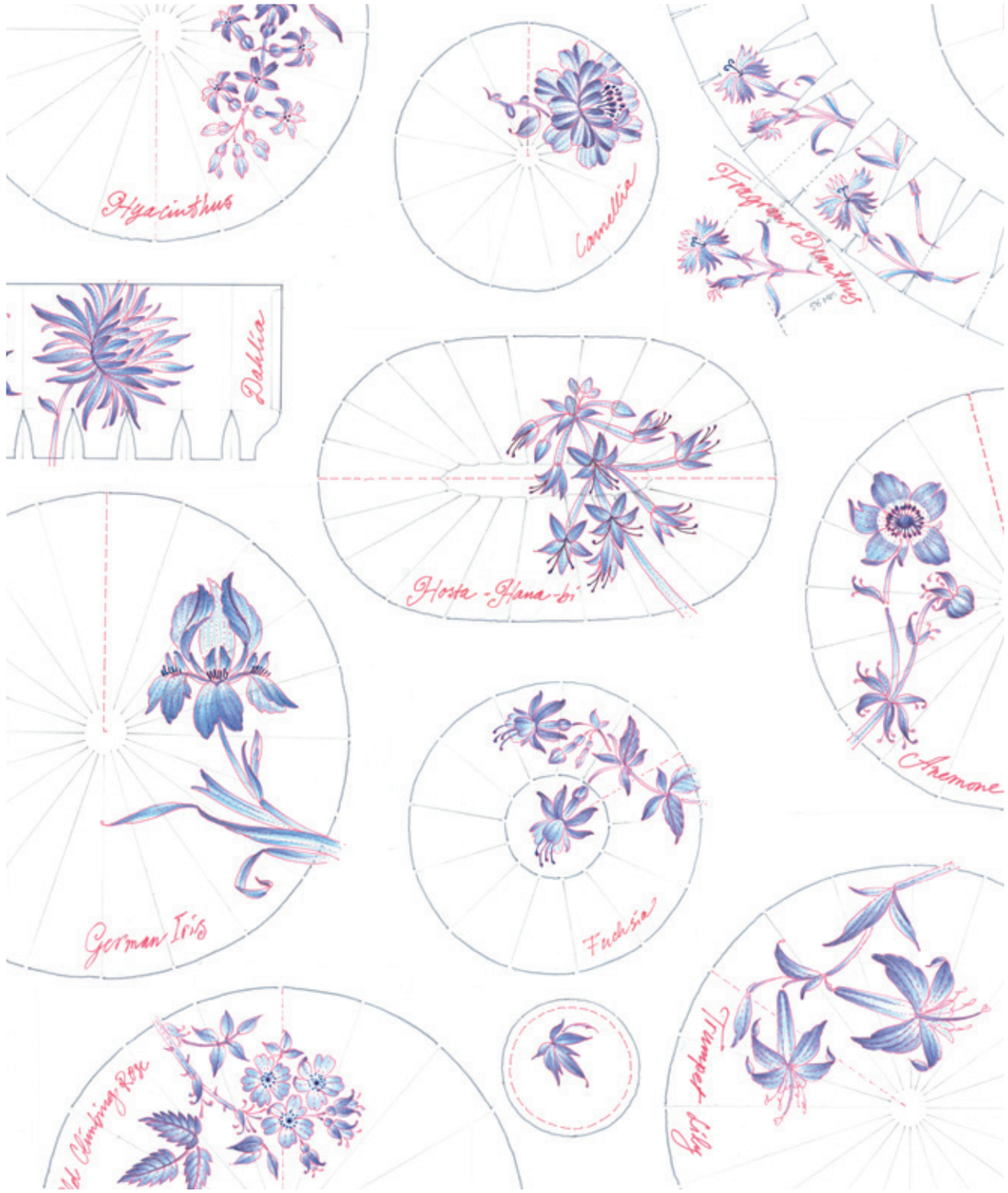
The newly developed shape has a beautiful balance. A new quiet poetry emerges from the interrogation of the edged shape.

THE MOTIFS OF

blomst



The flowers that were chosen for ***blomst*** have been gathered from around the globe, each selected for their interesting past and of course, their intrinsic beauty. When rendering plants, botanical precision and an acute attention to detail are hugely important. With ***blomst***, the aim of the motif and the style was not hyper-realism, but to render flowers in an imaginative way and present blooms as precious botanical jewels. Each flower is separated from the original bouquets from Blue Flower and has been selected to best fit the shape of each piece, so that it can grow and blossom over the porcelain.



*"It is my hope that my passion for **blomst** will resonate with others. That perhaps a certain flower that grows in the **blomst** garden will evoke in the beholder a pleasant memory in some very personal manner."*

WOUTER DOLK

THE MOTIFS

THE PAINTING OF

blomst

Each individual piece of ***blomst*** tableware bears a beautifully rendered, hand-painted flower using the single-brush stroke technique developed specifically for this new collection. This method mirrors the technique used for Royal Copenhagen's Blue Flower from 1779, but with significant updates. The technique brings out the three-dimensionality of the motifs, giving them a lively, vivid look. By using the single-brush stroke technique on untreated porcelain, a greater depth of colour can be created by increasing or reducing the amount of water mixed with cobalt blue colour pigment. The mixing and painting is a long process that requires patience and skill. Having an intimate knowledge of each flower's specific architecture combined with a mastery in brushwork, Royal Copenhagen's skilled artisans are able to carefully render each flower, giving it sculptural grace.

The intensity of colour, from the fullest expression of cobalt blue through its subtle nuances in hue may be altered through the addition of water to the cobalt pigment - very similar to artist's watercolours.

THE COLLECTION

of

blomst

DESCRIBED BY ARTIST WOUTER DOLK

Exclusively sold at Royal Copenhagen Stores
& at royalcopenhagen.com

Tree Peony
TEAPOT, 1 L

Stunning, the petals of the Tree Peony possess the sensuous quality of crushed silk. Cultivated for millennia in Buddhist temples and the gardens of nobility and undeniably the 'Empress' among garden flowers. Regarded as bringing good fortune and a noble spirit to all those who grow them.

The upright form, inspired by Asian baskets, is accented with quiet details including a gracefully rounded fixed bail handle. Luscious flowers decorate each side of the ***blomst*** *teapot with a fallen leaf resting on its lid. 1 liter capacity and includes a metal strainer insert.*

Fuchsia & Lilac
CUP & SAUCER, 22 CL

In the 18th century, sailing ships were sent to foreign lands to collect exotic goods. A sailor returning from a voyage to South America – as a souvenir he brought back a pretty plant, the Fuchsia. An English gardener purchased the plant. The graceful flowers of the 'Lady's Eardrops' were an instant hit and started the Victorian Fuchsia craze.

Late summer would not be the same without the fragrant clouds of Lilac filling the air with their lovely perfume. Its famous scent has been used for centuries in the making of perfumes and other scented luxuries. In haute cuisine, chefs even infuse the bloom's scent into wonderful floral cakes and pastries.

Hosta

DISH, OVAL 24 CM

The hand-painted hosta flower reminds me of floral fireworks, or as the Japanese say "Hana-bi", bursting into bloom across the whispered details of the oval dish. An Asian native grown in gardens worldwide, although the Hosta's gorgeous leaves are generally the primary focus, the tall stems that carry their delicate lily-like blooms in shades of purple and white are just as attractive.

Dahlia & Camellia
MUG, 33 CL

An emblem of high summer, the glamorous Dahlia blossoms across the hushed facets and generous proportions of the ***blomst*** *mug. Cultivated as a medicinal and food crop by Aztec hunters, they called it 'Acoccolti' or 'Water cane' for the thick water-laden stalks that hydrated them on long trips into the wilds.*

The many varieties and forms of the beautiful Camellia leave one rather spoiled for choice. The 'candy striped' version I chose for the ***blomst*** *mug is rather unique in that the colour of the flower is 'broken' by dark stripes – so fantastic and painterly, it reminds me of fancy flourishes a pastry artist would create from almond paste.*

Narcissus & Sweet Pea
MUG, 33 CL

Never has a flower been so associated with history and legend as the Narcissus. Ironically, the sculptural blooms remind me of the cups and saucers I have designed for this very collection. Apparently I am not alone in this thought for early Europeans named it 'Tazetta,' Italian for 'little cups'. A reassuring sight, I know it's spring when I spy the first Narcissus blooming in the garden.

Graciously appointed, the ***blomst*** *Sweet Pea mug is presented on its pillar base and features a timeless Danish-inspired handle with comfort in mind. The Charming Sweet Pea, as with many Victorian fascinations faded into obscurity – but is now back in vogue, for there is no greater delight than burying one's nose into its sweet-spicy scent.*

Lily

PLATE, 27 CM

Awakened by the warmth of the sun, the heralds of summer, the magnificent Trumpet Lilies are born. High atop swaying statuesque stems, the lovely blooms bearing recurved petals are set in motion by errant breezes, perfuming the air with their sweet and exquisite scent. Historically the white forms, seemingly moulded of fine porcelain, were seen as a symbol of purity, of pristine beauty.

Iris

PLATE, 27 CM

The stately Iris, long associated with royalty and in fact, the inspiration for the classic fleur-de-lis symbol. Sculptural in form, the silken petals resemble fancy floral crowns. The roots of one type are known as 'Orris' and used in the perfumer's art as a fixing agent for fine fragrances.

Narcissus

PLATE, 15 CM

The Tazetta Narcissus, with a rich history in both fact and legend, this small but highly fragrant flower is prized for its late winter bloom. 'Tazetta,' 'little cup' in Italian refers to the cup-like centres seated within the star shaped petals. Native to Europe, this plant travelled along the fabled 'Silk Road' centuries ago and has now naturalised in Southern Japan where it is known as 'Suisen.'

Viburnum & Camellia

PLATE, 15 CM

The Snowball Viburnum appears as if it is crafted from the finest white porcelain. Born amid the finely pleated leaves, the spring blooms are a glorious chartreuse, aging to polar white. Originally a native of Japan, this plant is beloved the world over.

I love the quiet beauty of a single Camellia among their equally handsome lacquered deep green leaves. There is a poetry and grace to the porcelain petals that guard the golden centres. A popular motif in Asian art, the Camellia's blooms are favoured in classic paintings and other traditional art forms.

French Anemone & Hyacinth

PLATE, 22 CM

The Poppy-Flowered French Anemone is the picture of understated elegance. From the ancient Greek 'anemos', meaning the 'daughters of the wind, a reference to the four winds of north, south, east and west. The delicate petals flutter even in the slightest breeze, giving it the alternate name of 'Windflower'.

The Oriental Hyacinth, a favourite of the French court of Louis XV, where his Chief Mistress, Madame de Pompadour passionately adored flowers. The palace was filled with porcelain flowers, which were sprinkled with perfumes extracted from real flowers. In its time, the Palais de Versailles was adrift with the divine scent, a proper temple to the goddess Flora.

Carnation & Rose

DEEP PLATE, 24 CM

*Carnation: In designing the **blomst** deep plate, the manner in which food is served today was a special consideration and influenced the depth of its couped shape. The florist's Carnation has been cultivated for millennia. Its large flowers and range of colours are the result of extensive hybridisation and bear little resemblance to its wild cousin, the Fragrant Dianthus.*

The Wild Climbing Rose, the informal sort one finds growing through shrubs and trees on country lanes – it is these roses I am drawn to most. Unpretentious and imbued with a subtle charm that I find irresistible. These untamed wildlings all end up as a rainfall of scented petals.

Fragrant Carnation

BOWL, 14 CM

Encircled by a floral crown like those of the ancient Greeks and Romans, the 'divine' flowers are the Fragrant Dianthus Carnation. As a poetic flourish, a single bloom under the spell of its own spicy scent lies dreaming in the inner recesses.

Sweet Pea

BOWL, 22 CM

Gently cresting the rim of its softly sloped silhouette, a curious stem wanders into the ***blomst*** *bowl and the mystery of its ancestry. Lost in time, the delicate Sweet Pea is thought to have originated on the small Italian island of Sicily or perhaps the exotic reaches of China or Sri Lanka. Born among the delicate vines, the lovely perfume of its butterfly-like bloom is an enduring classic.*

blomst

THE COLLECTION

*The new flower tale of **blomst** contains a total of 19 pieces, each with a individual flower, placed with thought of form and floral expression.*

Exclusively sold at Royal Copenhagen's own stores & at royalcopenhagen.com

Some items in the blomst collection are only available in specific regions.

2901575 / 1025324
BOWL FRAGRANT CARNATION
14 CM

Globally available

2901578 / 1025325
BOWL SWEET PEA
22 CM

EU/US only

2902103 / 1025329
MUG NARCISSUS
33 CL

EU/US only

2904103 / 1025326
MUG SWEET PEA
33 CL

EU/US only

2903103 / 1025327
MUG CAMELLIA
33 CL

EU/US only

2901103 / 1025328
MUG DAHLIA
33 CL

EU/US only

2901064 / 1025330
CUP AND SAUCER FUCHSIA
22 CL

Globally available

2902064 / 1025331
CUP AND SAUCER LILAC
22 CL

Globally available

2901141 / 1025332
TEAPOT TREE PEONY
1 L

Globally available

2902627 / 1025321
PLATE IRIS
27 CM

EU/US only

2901627 / 1025320
PLATE LILY
27 CM

EU/US only

2901622 / 1025298
PLATE FRENCH ANEMONE
22 CM

Globally available

2902622 / 1025299
PLATE HYACINTH
22 CM

Globally available

2901606 / 1025322
DEEP PLATE ROSE
24 CM

Globally available

2902606 / 1025323
DEEP PLATE CARNATION
24 CM

Globally available

2901615 / 1025297
PLATE VIBURNUM
15 CM

Asia only

2902615 / 1025295
PLATE NARCISSUS
15 CM

Asia only

2903615 / 1025296
PLATE CAMELLIA
15 CM

Asia only

2901372 / 1025333
DISH OVAL HOSTA
24 CM

Asia only

WOUTER DOLK'S HOME IN GERMANY

A mix of the global and Asian items

READ MORE ABOUT *blomst*

blomst.royalcopenhagen.com

blomst

REINTERPRETATIONS OF *blomst*

Explore the blomst universe and see the creation of this exciting new design here:

BLOMST.ROYALCOPENHAGEN.COM

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Photos

IN MEMORIAM

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Florist

JOHN DOSIL, HORTICULTURALIST / NEW YORK

Text, flower decoration

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FEMKE SLOT / SOLOIST AT THE ROYAL BALLET

*For creating the **blomst** choreography*

CHRIS MIHN DOKY / MUSIC ARTIST

*For the composition of the **blomst** music piece*

OLE YDE / FASHION DESIGNER

*For the creation of the three **blomst** dresses*

WOUTER DOLK / COLOGNE

Flower motifs

NIELS BASTRUP / CREATIVE DIRECTOR

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